

# American Art News

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## AMERICA TO SHARE IN EGYPTIAN RELICS

**But Not Unless the Government  
of Egypt Will Permit Removal  
of Sufficient Luxor Treasures**

The Metropolitan Museum of Art in New York and other American museums are expected to receive some of the articles discovered in the fabulously rich tomb of King Tutankhamon by the Earl of Carnarvon and Howard Carter, but the amount which the Egyptian government will permit to be taken out of the country, if any, has not been decided.

The New York *World* printed a special cable despatch from London to the effect that Lord Carnarvon would send some of the treasures to the Metropolitan if the Egyptian government would give consent, and the New York *Times* published a wireless despatch from Luxor saying that the government had laid claim to everything in the tomb because the earl had been quoted as saying that under his contract with it, all was his because the tomb had been entered by robbers. The government's reply was that it held the tomb to be royal and not violated. It is expected, however, that the government will act generously and recognize America.

Two of the objects most recently described are coats of armor fashioned entirely of turquoise and with an artistry far surpassing anything of the kind ever found in Greece.

The opening of the tomb shows that even in Tutankhamon's time there were religious rivalries, and one question which archeologists will have to settle is whether his majesty died in the Aten or the Amen faith, hieroglyphics of each having been found on the walls of the royal mausoleum.

Edward Robinson, director of the Metropolitan, announces that the museum's excavators working in the neighboring valley Deir-el-Bahri, have been invited by Lord Carnarvon, to help him in prosecuting his discoveries, and that they have accepted the invitation. Arrangements for this co-operation were made by Albert M. Lythgoe, the Metropolitan's curator of Egyptian art. With Mr. Lythgoe in Egypt are H. E. Winlock, at Luxor; Arthur C. Mace, at Luxor and Lisht; Wallace Hauser, architect; Lindsley Hall, draftsman; N. de Garies Davis, artist, who has reproduced in color the decorations on the walls of the tomb; H. Burton, photographer, and from 350 to 500 natives. Whatever part of this force Lord Carnarvon desires will work with him.

Mr. Winlock in Cairo has issued a protest against the proposal of the government to declare all archaeological finds to be the property of the state. He asserts that such a decision would end all excavation in Egypt inasmuch as this work, which for years has maintained the villages along the Nile, is supported by public subscription, which can yield no return unless at least a part of the discoveries are permitted to go to the museums in which the subscribers are interested. His expedition, he says, spends \$25,000 a year and there are expeditions that spend more. He is Assistant Curator of the Egyptian department of the Metropolitan.

## A Bodhisattva, Brought to America, and Its Original Home



ABOVE—It was from this Yun-Kang temple grotto, near Peking, that a stone Bodhisattva of the Wei dynasty, recently acquired by the Metropolitan Museum, was taken. It can be identified in the middle of the top row. The reproduction is taken from Chavannes' *Mission Archéologique*.

AT LEFT—This is the Bodhisattva itself, carved from the living rock in the Fifth century A.D., which was taken from its place during the recent war and removed to Paris. It is now in Room E-11 at the Metropolitan.

## SCULPTORS FOSTER BASEBALL STATUE

**National Society to Prepare Plans  
for \$100,000 Memorial of Game's  
Originator in Nation's Capital**

WASHINGTON—The National Sculpture Society has allied itself with the movement which is to place the national game of baseball on the very same plane with military triumphs, with heroes and gods and with the allegorical representations of justice, truth and all the other attributes of human and superhuman perfections. It will prepare the program for the competition for the \$100,000 monument which the Washington club of the American Baseball Association has undertaken to set up in Potomac Park as a memorial to George Chadwick, of Providence, R. I., who originated the game. Clark Griffith, president of the Washington club, is the man behind the movement to immortalize the benefactor of American youth—and age—and the thousands of admirers of the "Senators," as the local team is called, are with him.

At the head of the National Sculpture Society is Robert I. Aitken, who himself has designed such national memorials as the statue of McKinley in San Francisco and the monument in the same city celebrating the triumph of the American Navy under Dewey in the Battle of Manila Bay.

## Americans to See Germany's New Art.

**Exponents of Expressionism, Leaders of the Teutonic Renaissance, to Show at Anderson Galleries**

BERLIN—The exhibition of German works of the modern school in the Anderson Galleries in New York is assured. The pictures and sculptures are already on the way to New York. They amount to the large number of seventy oil paintings, seventy-five water colors, thirty sculptures and 125 graphics. Mr. Moeller, of the Gallery Moeller in Berlin, who courteously took care of the arrangement and the commercial part, emphasizes that never before has an exhibition of this rank been put together in Germany.

The leading artists among the Modernists were invited by Dr. William Valentiner to join in this undertaking. The readers of *THE AMERICAN ART NEWS* know his enthusiasm for the works of the Modernists, particularly the Expressionists, and it is due to his disinterested help that the plan has been carried out. Still it would have been impossible without the assistance of American art lovers and without the courtesy of the Anderson Galleries, who placed their exhibition rooms at the disposal of the committee.

Americans who visited Germany have shown such interest in and appreciation of the new German style that all parties concerned expect the exhibition to be a great success.

—F. T.

## JONAS HAS PRAISE FOR AMERICAN ART

**French Expert Says Chicago's Annual Show Was Finest Display of Modern Work He Has Seen**

PARIS—M. Edouard Jonas, art dealer and expert, who has just returned from a trip to the United States, says that he found a more widespread interest in art in America than exists in France. "In the smallest towns they have museums, and the inhabitants are profoundly in earnest about the pictures and statues in the collections," he said in an interview. "In the mass of the people this interest is very strong."

"I was much impressed by the progress of American artists. In Chicago I saw the finest exhibition of modern art that I have ever seen. There was a portrait of Mrs. Frank Logan by the American painter Seyffert, which was interesting because the same subject has been painted by a celebrated French artist. I was so much pleased that I have arranged with Mr. Seyffert to come to Paris and do a portrait of Mme. Jonas."

M. Jonas found that in all the museums in America which he visited French art is splendidly represented and holds the place of honor. He is in favor of carrying French propaganda abroad by means of the exchange of typical works of art, this being in line

(Continued on page 2)

## WATER COLOR SHOW SEASON'S LARGEST

**Joint Display of American Society  
and New York Club, 565 Pictures,  
Is of a High Average**

The annual combined exhibition of the American Water Color Society and the New York Water Color Club, which is on view in the Fine Arts Building until Jan. 9, including Sunday afternoons, is the largest show of the season. In addition to 565 pictures there are forty-four sculptures, making the extraordinary total of 609 works; and if the fifty-one paintings of the New York Society of Painters in the Academy Room are added the visitor who is hungry for art will have every opportunity to satisfy that need.

The general average of the water colors is very high, both technically and pictorially, and the admirable custom of grouping the works of individual artists adds much to the interest of the show. Among the painters whose work is thus grouped are G. Glenn Newell, Jane Poupelet, Felicie Waldo Howell, Eliza Buffington, W. Granville Smith, A. Schille, Charles Warren Eaton, Hobart Nichols, Frederick Frieske, Jane Peterson, Edmund Greacen, Hilda Belcher, H. Knighton Hammond, George Elmer Browne, Chauncey F. Ryder, Edgar Cadmus, George Hart, Kenneth G. How, Oscar Julius, Eliot Clark, W. Emerton Heitland, Kenneth Hartwell, William Starkweather, George Pearce Ennis, Edward Dufner and George H. Hallowell.

To Hallowell has been assigned the place of honor in the Vanderbilt Gallery where his four Maine woods winter scenes richly deserve that place, particularly in the exquisite beauty of the "Violet Morning" and "Winter's End," this being a logging scene with a sunset background of wonderful depths of purples and deep reds.

Mr. Ennis' group of six Maine coast scenes are filled with the usual life and color of his oils; Mr. Starkweather's "Apple Tree in Bloom" and his artists sketching are two varieties of realism, each happy of its kind; and Mr. Hartwell's little Venetian and Taormina scenes show novel vistas in these two much-painted places.

Oscar Julius shows once again how thoroughly he knows the life of the Gloucester fishermen in his four pictures, the "Furling the Jib" having a decidedly modernistic sea; Kenneth G. How's two city scenes and two flower studies form a notably happy group; and George Hart's West Indian scenes are quite the finest water colors he has ever shown.

Among individual pictures that stand out even in this large number are the "Summer" by F. J. Spicuzza, in which the texture of the wave breaking over the two girl swimmers is beautifully rendered; Rose Nedwil's "Gray and Green," an animated study of a cat and parrot; A. L. Groll's "A Bit of Lake Tahoe, Nevada"; Gifford Beal's "San Juan Road," Rosina E. Sherwood's "San Pedro, Manila," with its picturesque native types against a superb old gateway, and Mary Comer Lane's "Near the Market."

Raymond Perry's "Enamellers" is a suave piece of painting as well as an interesting theme; M. W. Zimmerman's "The Wharf Light" is a noc-

## A Note of Modernism in Canadian Art



"ON THE ROAD TO LEVIS" By A. H. ROBINSON, R. C. A. A most attractive landscape in the Forty-fourth Exhibition of the Royal Canadian Academy, held at Montreal.

EDITORIAL NOTE—The Anderson Galleries received a cablegram on Dec. 25 to the effect that these pictures have not left Germany. Until the works are in the New York custom house the exhibition will not be announced. The painters who will be represented in the show doubtless include those whom Dr. Valentiner mentioned in his interview in *THE ART NEWS* of Nov. 11, when he asserted that the new art movement in Germany amounted practically to a renaissance. He said that the museums of Berlin and Dresden, and numerous other public galleries, had recognized the importance of the movement by purchasing the works of Emil Nolde, Karl Schmidt-Rottluff, Max Pechstein, Erich Heckel, Lyonel Feininger (of American birth), Otto Müller, Georg Kolbe, Scheibe and Scharff.

### Welsh Artist to Paint Harding

Margaret Lindsay Williams, a Welsh artist, who has painted portraits of Queen Alexandra and the Prince of Wales, has gone to Washington to do a portrait of President Harding, to hang in the London headquarters of the English-Speaking Union.

## Artist Touches a Clear Sylvan Chord



"DANS LA FORET" By HAROLD PHELAN In the artist's exhibition at the Babcock Galleries, New York.

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turne with tones of mauve and purple; Mary Nicholena MacCord's two English cottage scenes are rich in pictorial charm, and Charles P. Gruppe's "After a Shower" is a particularly lovely little Dutch landscape.

The portraits include one of Ruth St. Denis by Max Wiczorek which, since it is life-size, is extraordinarily large for a picture in this medium although its dimensions have not affected the skill of the work nor the charm of the subject. Elinor M. Barnard shows a portrait of "Lucy," a fair-haired child in a white and mauve frock which is painted with that command of this medium that Miss Barnard achieves with masterly knowledge and assurance. Ernest L. Ipsen also shows two portraits, one of Mrs. Harold Howland and the head of a boy, Payne Bingham. Edward C. Volkert's "The Sisters" may be put in this class although the subjects are not identified.

The pleasant custom of giving teas, inaugurated last year, will be in force on the afternoons of Wednesday and Saturday and there will be an artists' informal evening entertainment on the night of Jan. 4.

#### New York Society of Painters

In the Academy Room at the Fine Arts Building the New York Society of Painters is holding its annual exhibition concurrently with the two water-color organizations, fifty-one canvases comprising the show. Flower pictures comprise one-fifth of the exhibits, Edith Penman, Maria Streen, Anne Goldthwaite, Alta Wilmot, Matilda Browne, Clara T. McChesney, Harriet Bowdoin and Elizabeth Hardenberg each being represented by one or more.

Howard Russell Butler shows a painting of one of the old California missions

entitled "Moonlight in California"; Lester Baronda a composition called "Old Mystic," in which an old tree fills practically the entire canvas with gleams of blue water seen through its branches; Harry W. Watrous shows "The Dragon Fly," one of his pretty girls in an attitude of pursuit after half a dozen winged creatures of the title, and Sophie M. Brannan is represented by the "Old Home—Southampton," an ancient white house with its front dappled with sunshine through the trees above it.

Figure subjects included in the show are J. M. Lewis' "In the Orchard," Jane Peterson's "Which?" John H. Fry's "Undine," Edward H. Potthast's "Companions," and Content Johnson's "Mrs. Kelly's Children." Catherine Bartoo's "Flaming Maples" is a very striking landscape both for its color and charm of composition and Felicie Waldo Howell shows one of her lovely Marblehead street scenes.

#### Color Abstractions by Villon

The Société Anonyme has reopened its gallery at 19 East 47th St., which was closed for a year, with an exhibition of "color abstractions" by Jacques Villon. There are sixteen canvases, two water colors and three sketches hung in the two rooms, none of which have titles although one is stated to belong to the "Beaude-laire series" of portraits of that poet. Mr. Villon's work has not gained either in beauty of color or clarity of meaning in the years that have passed since his work was first shown here and he is still the type of Cubist who works in two dimensions.

His progressive method of working out a theme is shown by a conventional water-color sketch of a galloping horse with a rider, its next stage being a black-and-white pattern in which the forms are still clearly discernible, and the final evolution a pattern of solid colors against a rose background, all of which have no relation to the original pattern or color. The exhibition will continue until Jan. 5.

#### Burkhard Nudes and Flowers

Among the small group of paintings and drawings by Henri Burkhard which the Montross Gallery is showing until Jan. 13, the subjects which have interested the painter most are bathers and flowers. In many of his pictures one notices the use of a great deal of green in the backgrounds, a pleasing green having lustre without brilliance, and being both unobtrusive and ingratiating.

In the "Flowered Landscape" the background is an arrangement of areas of various tones of green, and in another flower subject a pale sage green background makes itself very much a part of the picture without intruding on the rich tones of the flowers. Individuality in the use of color distinguishes another flower subject of brown sunflowers on a gray ground.

The possibilities in the use of different tones of the same color are evident in the brown landscape which is called "Truro." This is a naive rendering of a panorama in browns and tans, with little hills crowned with houses, a church and, on the highest hill, a man plowing. Several figures in the foreground are of the long, rhythmically lined type that Burkhard seems to fancy.

A series of drawings includes several studies of groups in vigorous motion, such as acrobats balancing themselves in difficult postures or hurling themselves through the air.

#### White a Painter of Trees

Henry C. White, whose landscapes are on view at the Milch Galleries until Jan. 13, is one who studies nature with a view to portraying her more elusive aspects. Bold and sudden definitions of form and color have little interest for him, but he differentiates with extreme care between the mellow reds and browns of autumn trees and the cool slate grays of the same branches after they have lived through a winter's snow and rain.

The majority of his pictures are of trees without their leaves, presented with great delicacy and softness, not standing out singly, but in groups with

their clustering branches making a fine webbing of lace against the sky. "A Sketch—Niantic" is one of the best of the smaller pictures and is handled in a broader manner. Among other subjects is a painting of a schooner at Greenport, while several of the pastels were made in such widely removed places as Lake Louise and Nantucket.

There is a river scene called "Evening—Connecticut River" in which dark greens prevail, and which shows the lights of Hartford along the horizon and reflected in the water. It is a picture in which great depth and richness are achieved with a restricted range of color. Another subject which stands out is "Winter Morning" with ruddy light falling on patches of snow.

#### Portraits by de Ferraris

Arthur de Ferraris has been showing in the Knoedler Galleries this week four recent portraits, the originals being Miss Dorothy Schiff, Mrs. Harry Hart, Miss Margaret de Ferraris and Felix M. Warburg. Mr. de Ferraris strives for a likeness above all else in his work, and in this respect his portraits are vividly realistic, the three-quarters figure of Mr. Warburg being a notable illustration of such an aim achieved.

The figure of Mrs. Hart, seated in a sleeveless gown in an outdoor setting, is another striking piece of realism, the brilliant face nestling in a brown fur neckpiece which at once separates and throws up into higher relief the flesh tones of both face and arm. Loveliness of a more delicate degree is seen in the bust portraits of the painter's sister and of Miss Schiff, the painting of the pearl necklace of the latter being done with a light and sure touch that is a pleasure to see.

#### Deming Depicts Pigmy Cannibals

The Natural History Department of the Brooklyn Museum is showing 132 pictures and bronzes of Indians and animals by Edwin Willard Deming. Some of the most important exhibits are the result of a recent trip to South America where the artist visited the Motalone Indians, a tribe of pigmy cannibals. He was one of the first white men to see them.

Mr. Deming's knowledge of North American Indians is based on years of intimacy with various tribes from Hudson Bay to southern Mexico. He has been "adopted" by more than one tribe and was allowed to participate in their religious rites and ceremonies. Many of his designs shown appear as illustrations in his books, "American Animal Life," "Chinook Folk Tales" and "Little Red and Animal People." The original designs for his wall decorations in the Morris High School of New York are also shown.

#### Long Lost Painting by Peale

##### Found in Second-Hand Shop

PHILADELPHIA—A portrait of John Bartrum, of Philadelphia, done by Charles Willson Peale, was recently discovered in a second-hand shop in New York. Bartrum built the Bartrum mansion and the famous Bartrum's Gardens in Philadelphia, and as a botanist he had an international reputation. He and Peale were close friends, but no portrait of him by Peale had been found until this one appeared. It is now on view at the McClees Gallery in the Art Alliance. It shows a man nearing fifty years and in the Quaker costume of the Revolutionary period.

On the back of the canvas is a yellow slip of paper inscribed: "Portrait of John Bartrum of Darby, died 1777. C. W. Peale, Artist. Property of Isaac Bartrum, 1795." The painting has been authenticated.

#### Boldini Sued for a Portrait

PARIS—M. Edwards, brother of the Chilean diplomatist, has brought a legal action to force M. Boldini, portrait painter, to deliver a portrait of Mme. Edwards and her four children. He says that Boldini agreed to paint the portrait for 80,000 francs but refused to hand it over for less than 300,000 francs, alleging that it was worth double this sum.

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### JONAS HAS PRAISE FOR AMERICAN ART

(Continued from page 1)

with his belief that Americans are misjudged in France, where the impression is held that they are all for business. He contends that the American can best be reached through his sentimental side.

The object of M. Jonas' trip was to study the American attitude toward France, and he returns convinced that America is ready to do all she can to help France. As president of the Chambre Syndicale de la Curiosité et des Beaux-Arts of Paris he is working for the affiliation of American dealers with his organization.

#### American Academy in Rome Has New Plan of Fellowship Awards

The American Academy in Rome announces its competitions for fellowships in architecture, painting, sculpture and landscape architecture. The stipend of each fellowship is \$1,000 a year for three years, and residence and studio are provided free of charge at the Academy. All Fellows will have opportunity for extensive travel.

The awards of the fellowships will be made after competitions, which are open to unmarried men who are citizens of the United States. Special attention is called to the fact that in painting and sculpture there will be no formal competitions involving the execution of work on prescribed subjects, as heretofore, but these fellowships will be awarded by direct selection after a thorough investigation of the artistic ability and personal qualifications of the candidates. To this end, candidates are requested to submit examples of their work and any other evidence that will assist the jury in making a selection.

Entries will be received until March 1. Circulars of information and application blanks may be obtained of Roscoe Guernsey, executive secretary, 101 Park Avenue, New York.

#### Drawing, Painting Self-Taught at the Boston Museum School

BOSTON.—The dictum of Dogberry in "Much Ado About Nothing" that reading and writing come by nature, while generally disbelieved, has long been applied by nearly everyone to painting and drawing. But Anson K. Cross, instructor in drawing in the school of the Boston Museum of Fine Arts, has published a book entitled "Drawing and Painting Self-Taught" in which he asserts that the prevailing attitude is wrong.

The Bulletin of the Museum sustains the contention of Cross, and has given his method considerable space. The instructor says he has demonstrated that the capacity to draw and paint is as general as the ability to write or sing, and that persons without such capacity are as exceptional as the inveterate bad spellers in a class or those few of its number who "can't tell one

note from another." This point Mr. Cross argues in describing his method of enabling people to teach themselves to draw and paint with the aid of special glasses and lenses.

#### Progressive Group in Charge of Art Alliance in Trenton

TRENTON, N. J.—The new organization of the Trenton Art Alliance is being enthusiastically supported by a progressive group led by the faculty of the Trenton Art School. The Alliance has as president Judge Joseph L. Bodine, of the United States Court, and on its directorate, Professor Frank Forrest Frederick, head of the Trenton School of Industrial Art, and Owen Moon, Jr., manager of the Trenton Evening Times. It owns its own building, erected in 1801.

On Dec. 15, John F. Braun, of the Philadelphia Art Alliance, addressed the Trenton Alliance on "American Art."

#### \$5,000,000 Museum for Omaha, Given by G. A. Joslyn's Widow

OMAHA, Neb.—Mrs. Sarah Joslyn, widow of George A. Joslyn, former head of the Western Newspaper Union, has announced that she will erect an art museum, to cost \$5,000,000, as a memorial to her husband.

The edifice is to be the permanent home of the Omaha Fine Arts Society, and is to be second only to the new State Capitol as the finest building in Nebraska.

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### Metropolitan Gets Rare Engravings

"ST. GEORGE"  
by  
"THE MASTER E. S."

This engraving is one of a group by the Master E. S. shown by the Print Department of the Metropolitan Museum among its recent accessions. The rarity of the works of this German primitive makes these prints (formerly in the Albertina and the Hausbibliothek in Vienna) the most important addition the department has ever made.



### SOVIETS STUNG BY SATIRE OF ARTISTS

Group in Moscow Called "The Knife" Provokes Official Protests by Pointed Cartoons on Canvas

MOSCOW—Moscow has its Independents, but they call themselves Noj (The Knife). The Knife is holding an exhibition and sale, and it has wounded the Soviet bureaucracy so that the bureaucracy squirms and squeals. The thrusts are satirical but none the less effective.

One official of the government has protested against "the counter-revolutionary propaganda of Noj masquerading as art," while another has declared that the artists "are saying things in pictures that would land them in jail if they said them in words."

"Narkompros" (The Ministry of Education and the Fine Arts), a pastel, has called out the strongest official protest. It is in reality a cartoon of Minister Lunacharsky, elderly and refined, having his hair cut by an ornate barber. It shrieks dilettantism and insincerity.

Another picture that speaks more plainly than words is "Sovietski Paysage," a sketch of a beautiful landscape with a low, angular, disfiguring factory plastered squarely in the foreground, representing the protest of individual liberty against the rigid machinery of the Socialist state.

Still another allegorical picture shows a crude giant standing in a bleak country, clenched fists upraised to defy the lightning that plays around him, while two great hounds, one white and one black, tear at his tattered trouser legs. Some interpret

this as Russian Communism defying Heaven while counter-revolution and the church try to drag it down; others, as the Russian peasant appealing in vain to Heaven for help while the Whites and the Communists strip him.

### De Rothschild Foundation Gives Important Post to Wildenstein

PARIS—A committee has been appointed for the Salomon de Rothschild Foundation, the property bequeathed for art purposes by Mme. de Rothschild, who died two years ago. The Library of Art and Archaeology founded by M. Jacques Doucet will be located there and it is the intention of the committee to make this mansion the headquarters for meetings to be held for the promotion of art.

The committee is composed of these members: MM. Louis Barthou, French Academy; Appell, rector of the Academy of Paris; Paul Leon, director of the fine arts; Cottin Fenaille, David Weill, Camondo, Jacques Doucet, E. Sommier, Georges Wildenstein.

M. Wildenstein, who is a cousin of Felix Wildenstein, the New York art dealer, has been appointed general secretary of the foundation. He published a book on "Aved, the Painter," last year and has just completed another work on Louis Moreau, the famous gouache painter of the eighteenth century, whose many pictures are well-known by their engravings.

### Carnegie Buys a New Redfield

PITTSBURGH—The Carnegie Institute has acquired a new painting by Edward W. Redfield, "The Road to Center Bridge." This painting was obtained by the department, with an additional money consideration, in exchange for Mr. Redfield's "Sycamore Hill," which had been in the institute's permanent collection since 1905.

### CHICAGO HAS PRINT AND DRAWING CLUB

Formed by Art Institute Members to Buy Works for Its Galleries—Potter Palmer Is President

CHICAGO—The Print and Drawing Club of Chicago has just been incorporated, with Potter Palmer as president. The directors are Robert Allerton, Walter S. Brewster, Charles S. Dewey, Thomas E. Donnelly, Percy B. Eckhart, Frederic F. Norcross, Horace S. Oakley, George F. Porter and A. A. Sprague. All of them are print collectors who are interested in the welfare of the Chicago Art Institute. They are also members of the Orchestral Association. Among the first members obtained after the club was incorporated were Mrs. Caroline Ely, Mrs. Walter Brewster and Mrs. John Alden Carpenter.

The Print and Drawing Club was organized to raise funds for the purchase of engravings, original drawings and old manuscripts and to assemble a library for the print room of the Art Institute. The sustaining members have pledged from \$100 to \$500 annually for five years to the fund, and the general membership will pay \$25 annual dues.

The print collections of the Art Institute have been growing in importance. Recent additions to them include the Bryan Lathrop, Clarence Buckingham and Wallace L. De Wolf collections, an assemblage of engravings by Piranesi, the modern French prints of the Albert Roullier Memorial Collection, etchings and engravings by Americans presented by the Chicago Society of etchers and a recent gift of thirty engravings by Rudolpho Bresdin, given by Walter Brewster.

### Blashfield and Kimball Will Teach at New York University

Announcement is made by the Altman Foundation and the New York University of the appointment of Professor Fiske Kimball, of the University of Virginia, to the S. F. B. Morse professorship in the literature of the arts of design in the university, and of the establishment of the S. F. B. Morse lectureship of design, to which has been appointed Edwin H. Blashfield, president of the National Academy of Design.

The creation of the Morse professorship, which was actually the revival of the chair of the literature of the arts of design once held by Samuel F. B. Morse, a president of the National Academy, was announced in THE AMERICAN ART NEWS in the issue of March 18. While Professor Kimball has actually begun his series of lectures, Mr. Blashfield will not take up his duties as lecturer on design until next October.

Colonel Michael Friedsam and the Altman Foundation have provided the funds for both professorships, which will be conducted under the joint auspices of the New York University and the National Academy of Design. Students will receive credits leading to the degree of bachelor of arts. These courses are intended for young men and women seeking to become curators of art museums.

### Senate Committee Favors Bill for a National Arts Center

WASHINGTON—The Senate public buildings and grounds committee has reported favorably a bill creating a commission to consider the plan of the American Arts and Industrial Association for a \$30,000,000 building in Washington to be used as a national center for applied and industrial arts.

The committee heard arguments by Frederic E. Bradley, of New York, director general of the American Arts and Industrial Association; Carlos Contreras, one of the architects of the proposed building, and Rita Reen, of New York, one of the originators of the plan. They said the association has the backing of many prominent people in the United States, and that it is prepared to go forward with an extensive plan to make Washington the American center of industrial and applied arts. Under the proposed plan the money for erection of the building would be furnished by the association. The Federal government is asked to donate a site.

At the Art Center of New York city, established at 65 East 56th St. one year ago, it was said that nothing was known there of the plans of the American Arts and Industrial Association.

### Salmagundi Sells 128 Pictures

The Salmagundi Club broke all past records by selling 128 pictures in its annual exhibition of small paintings which closed on Dec. 21, the total sales amounting to \$7,551. The display opened on Nov. 25 and proved to be popular from the start, forty pictures being sold in the first two days. The artists represented numbered 186.

### Benefit Exhibit of Raeburn's Portrait of SIR WALTER SCOTT together with Sir Walter Scott's Desk and other Notable Relics from Abbotsford

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### Arcady Has Come to the New World



"THE GRAND RIVER AT CONESTOGO"  
By F. S. CHALLENGER, R. C. A.  
In the Forty-fourth Exhibition of the Royal Canadian Academy of Arts, at Montreal.

### "INEFFICIENT," SARG CALLS ART SCHOOLS

Says Teachers Cannot Know Real Art Unless They Themselves Are Active Artists in the Field

Frank Jewett Mather, Jr., professor of art at Princeton University, has said that it would be a distinct gain for American art if all schools of art were closed for twenty years. Some leading artists have long held similar views, believing that the best place for a learner is the studio of a master, and now Tony Sarg, painter, illustrator, craftsman, writer and lecturer, is saying things along the same line, although he does not go so far as Professor Mather.

"In my opinion," says Mr. Sarg, in a communication to THE ART NEWS, "no art school, however good, is able to train a willing student to become an artist unless there is pronounced talent, artistic instinct and a genuine love of art. This love must take the form of wild enthusiasm so pronounced that to work at art should form the greatest recreation known to the devotee."

"The best thing students can learn at an art school is to draw the human figure, to make compositions, and they

should employ, if necessary, a model so as to make their detail good, and to refrain from immediately wanting to design posters and fashion plates in full color. Most of the posters and so-called commercial drawings I have seen done at art schools are hopelessly inefficient. The fault, I believe, lies with the art teachers who, naturally, cannot know the real thing unless they are active artists in the field themselves.

"The biggest help an art school can give an art student, in my opinion, is a thorough knowledge of good lettering, a knowledge of what grade of finish is required on a good working drawing, and knowledge of the human figure. All other things the art students will have to teach themselves. They can learn by studying the drawings of good artists. Let me say here that the all-around artist is the most successful. I mean that the artist who can make an animal drawing, a figure subject, landscape or still life, or a simple decorative greeting card with exquisite lettering, is the successful artist of today."

### Queen Mary Buys a Water Color

LONDON—The Queen, on a recent visit to the Imperial Institute at South Kensington, was interested in the loan collection of water color drawings of New Zealand by C. N. Worsley and purchased one called "Evening on the Wanganui River, North Island."

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**£35 FOR DICKENS'  
MARRIAGE LICENSE**

Document Is Sold at Auction at  
Sotheby's—£1,000 for an "Adora-  
tion" by Bertucci—Other Prices

LONDON—Charles Dickens' marriage license was offered for sale at Sotheby's and brought £35. At the same sale Fontaine's "Contes et Nouvelles," 1795, realised £160; Hamerton's "Etchings and Etchers," 1880, extra-illustrated, £95, and Joseph Pennell's "Lithography and Lithographers," extra-illustrated, £50.

At a sale of pictures by old masters, property of the late D. C. E. Erskine, the following prices were realised:

G. B. Bertucci, panel, "The Adoration of the Infant Christ," £1,000; R. P. Bonington, "Verona," £280; a panel and a canvas, of the School of Carpaccio, "Story of the Vestal Claudia" and "The Adoration of the Magi," £200 and £225 respectively; A. Cuyt, panel, "Portrait of a Young Lady," £200; Flemish School, c. 1500, diptych, £175; Garofalo, "Portrait of the Artist as a Musician," £110; S. del Piombo, panel, "Portrait of Cardinal Eucken-vort," £500; F. Z. da Cotignola, altar-piece and lunette, formerly in the Church of San Domenico at Faenza, £1,390. Total of sale, £5,510.

Silver, jewelry and miniatures, including property of Mr. Erskine and the late Sir Arthur Peterson, were sold for £3,180. The following were the more important lots:

Silver table-service, plain-rattail, Victorian, ninety-two pieces, £37 1s 9d; Irish dish ring, Dublin, c. 1780, Matthew Walsh, £52 8s 7d; set of four early Sheffield candlesticks, £48; table set of spoons and forks, 105 pieces, Edinburgh, 1851, £50; necklace of eighty graduated pearls, £250; scroll and flower pattern tiara set with brilliants, £202; French gold snuff box, top set with an oval miniature of Napoleon I, £65.

At the sale of Mr. Erskine's Chinese works of art and Old English furniture, the receipts were £3,065. The following prices were realised:

Pair of Ming pierced vases, £70; painting on silk, Sung Dynasty, an Emperor in adoration, £85; Coromandel lacquer screen, six fold, £240; Sheraton gentleman's wardrobe, £78; Chippendale side table with pierced fret under frame, square legs, £152; Georgian side table with green marble top, £155; Georgian fire screen worked in petit point, £140; Queen Anne cabinet in walnut with "seaweed" marqueterie, £120.

**Slump in German Money Shown  
by Mounting Prices for Prints**

BERLIN—The deterioration of money in Germany can be followed closely through the prices in public auctions. Rembrandt's etching of "Faust" in the second state has been sold for 1,000,000 marks at Hollstein & Puppel's. In 1921 at Boerner's the same print brought 25,000, and in Frankfurt a few weeks later 91,000. "La Petite Tombe" has just brought 501,000 marks. In 1921 this specimen was sold for 22,000. Dürer was also represented in the recent auction. "St. Jerome" realized 380,000, "The Big Fortune" 220,000. "Madonna with the Dragonfly" brought 210,000; ten years ago it was sold for 580. One of the wood-cuts, "Christ Taking Leave of His Mother," attained the high price of 201,000 marks. Many prominent pieces of this collection were sold to Swedes.

**Paris Likes Whistler Prints**

PARIS—Some Whistler prints sold very well in Paris recently: "The Balcony" (5th state), 9,999 francs; "The Garden" (6th state), 9,100; "The Ri-alto" (1st state), 8,000; "Upright Venice" (2nd state), 6,625; "The Riva" (1st state), 5,105; "The Village Sweet-shop," 2,250.

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**THINKS HE ACQUIRED  
A VERONESE IN SALE**

Philadelphia Surgeon, Adventur-  
ing in New Orleans, Picks Up a  
Canvas Stolen by French Soldier

PHILADELPHIA.—After a most adventurous history, a canvas now in the possession of Dr. Earnest La Place, the noted surgeon, is being revealed as a true Paul Veronese. Dr. La Place acquired the canvas in New Orleans at public auction of the estate of an old man who, before he died, told the surgeon that it was of great value. The picture was purchased for a nominal sum and taken to Pasquale Farina, of this city, an expert on Italian art.

All that was known about the picture was that it had been taken from Italy by one of Napoleon's soldiers, covered with paint to disguise it from Canova and further disguised when the old soldier migrated to the United States. For three generations father told son never to part with this canvas, and the grandson told Dr. La Place he was sure it was of great value though he knew not who painted it. It is now valued at \$10,000.

Professor Farina began carefully to remove the black paint covering the dresses of the three figures shown. Below lay the typical Veronese blue on the dress of the woman. The purplish-pink flesh tints were Veronesian, also the blond model for the woman's figure. Three faces, two of them negroes, emerged from the background. The picture is identified as "The Marriage of Isaac." The model for Rebecca is found in other Veronese paintings and so are the adornments on her clothes. There is a signature of doubtful authenticity, but concerning the canvas Professor Farina says that after the covering paint has been entirely removed there will be no doubt that the work is by Paul Veronese. —E. L.

**Art Sold for Nuns of Ypres**

LONDON—There were sold at Christie's, on behalf of the Nuns of Ypres Reparation Fund, several pictures presented by well-known artists. In the collection were drawings by Sir Reginald Blomfield, Sir A. S. Cope, Frank Dicksee, G. Clausen, Charles Shannon and W. L. Wyllie, all Academicians, while among contributors of pictures were S. Melton Fisher, C. Ricketts, Sir J. J. Shannon, Adrian Stokes, and Dermot O'Brien ("A Donegal Homestead"). The proceeds, £611, was paid over to the fund without deduction.

**Auction Sales and Exhibitions****AMERICAN ART GALLERIES**

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January 2, 3, 4 and 5, afternoons—Beautiful old Chinese porcelains particularly rich in specimens of blanc de chine, single color and blue and white; antique Chinese and Japanese bronzes; Japanese curios; house furnishings and embellishments including antique and modern American furniture, two excellent Aubusson tapestries, fine Oriental rugs and carpets, clock sets and bronzes, by order of the executors of the late C. I. Hudson, of Syosset, Long Island, well-known banker and broker. On free view from December 30.

January 4 and 5, evenings—The remarkable private collection of Barbizon and Impressionist paintings, from Corot to Cezanne, assembled by the connoisseur, Meyer Goodfriend, of New York and Paris, and comprising thirteen examples of Corot, five of Daubigny, five of Diaz, four of Jules Dupré, three of Isabey, six of Jongkind, five of Lhermitte, two of Millet, four of Troyon, three of Boudin, two of Courbet, two of Puvion de Chavannes, two of Manet, two of Monet, six of Pissarro, two of Renoir, four of Sisley, three of Cottet, two of Gauguin, several of Cachoud, Vollon, Dinot, Jacob, Lebasque, Lebourg and Pavil, and one example each of Besnard, Bompard, Cezanne, Cazin, Forain, Harpignies, Henner, Gaston La Touche, Henri Martin, Monard, Raffaelli, Renard, Ribot, Lucien Simon, Van Marcke, Alfred Stevens, De Bock, Theodore Weber and the Norwegian, Thaulow. On free view from December 30.

**ANDERSON GALLERIES**

(Park Avenue and 59th Street.)  
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(40 East 45th Street.)  
January 3, 4, 5 and 6, afternoons—Miscellaneous collection of furniture.

**Auction Record****SALE OF LACES AND LINENS**

American Art Galleries—The Pietro Cattadori collection of real laces and table linens, including Burano laces from the school of Queen Margherita of Italy, Dec. 18 and 19. Total, \$23,526.50 for 405 items. The more important:

356—Burano needlework scarf; J. K. Johns .....\$310  
364—Round table cloth, deep shaded filet border; Mrs. W. Henry .....\$340  
367—Round Burano centerpiece; Mrs. W. Henry .....\$450  
370—Round luncheon set, rose point de Venise, twenty-five pieces; Mrs. W. Henry .....\$310  
371—Oblong luncheon set, rose point de Venise, borders, thirteen pieces; Mrs. W. Henry .....\$330  
372—Round Burano point luncheon set, thirty-seven pieces; Mrs. W. Henry .....\$400  
373—Oblong rose point de Venise luncheon set, thirteen pieces, William Woods .....\$350  
374—Square table cloth, shaded filet border; Mrs. W. Henry .....\$300  
375—Burano table runner; Mrs. I. Grush-lau .....\$375  
376—Oblong cloth, filet and point de Venise medallions; P. Van Valkenberg .....\$325  
377—Oblong banquet cloth, deep shaded filet border, point de Venise and shaded filet medallions; Mrs. Luigi Orselli .....\$775  
378—Oblong table cloth, flat Venetian point, Michael Angelo border, shaded filet and point de Venise medallions; Mrs. W. Henry .....\$550  
379—Rose point banquet runner; Mrs. L. Gilchrist .....\$450  
380—Oblong banquet cloth, shaded filet border, filet and point de Venise medallions; Mrs. W. Henry .....\$700  
381—Round rose point table cloth; Mrs. W. Henry .....\$800

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PERUGINO



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## THE NEW YEAR

In extending to the readers of THE AMERICAN ART NEWS our best wishes for a happy New Year, we do so with the conviction that 1923 will be a better year for the artists and dealers than 1922 has been in the way of material prosperity. The year ending to-morrow closes with business decidedly on the up-grade, and there is every indication of the continuance of this tendency for the coming twelve months.

One of the chief reasons contributing toward this promising condition of affairs is that the American art world has quite recovered from the stresses and abnormal conditions of the war and its aftermath, in this respect being in much better case than many other professions. The leading annual art exhibitions have resumed all their pre-war smoothness of operation and display; the press of exhibitions by individual artists or groups in the dealers' galleries throughout the country has become heavier than ever before; and the art auction business is in a more flourishing state than it has been since before the war. And as 1922 closes with this record of prosperity and good cheer, so 1923 will open with the brightest prospects of this condition being continued.

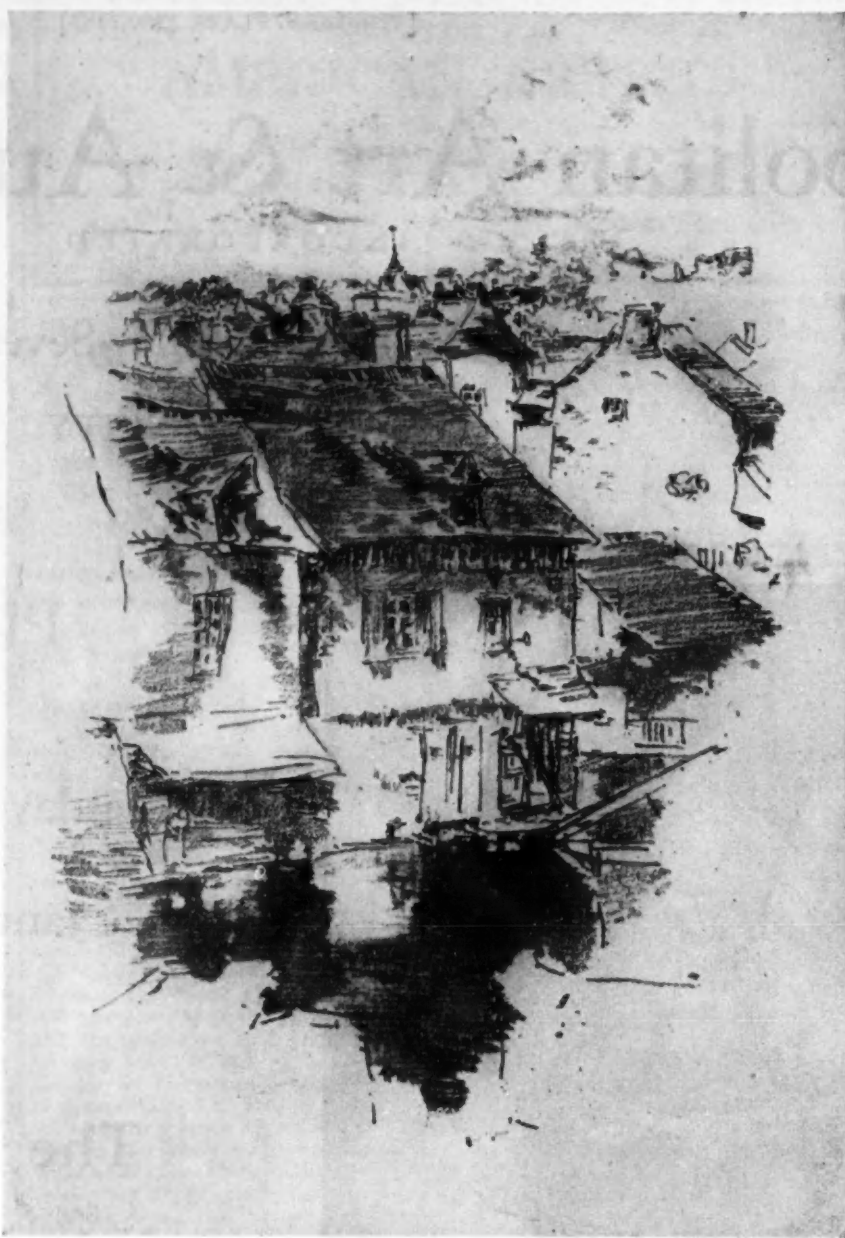
## WHOSE SCHEME IS THIS?

Washington news dispatches to the New York newspapers on Dec. 20 contained an account of the favorable report to the Senate of a bill creating a commission to consider the plan of the American Arts and Industrial Association for a \$30,000,000 building in Washington to be used "as a national center for applied and industrial arts." Three individuals were named in connection with this scheme, two of whom were from New York city, while the third, an architect, was assumed to be of this city since it appears that the plan originated here. Inquiry has failed to locate any address for this new organization or for the three persons associated with its inception, so that beyond the facts contained in the newspaper accounts no further information is forthcoming.

The World War accustomed the people of the United States to the mention and expenditure of large sums of money, but even this familiarity cannot make it easy to understand just how so enormous a sum as \$30,000,000 is to be raised for an industrial art building by an association or a small group of persons whose addresses are totally unknown in the art world and whose preliminary work toward this end appears to have been a secret from every one but themselves and the Senate Committee on Public Buildings and

## Typical Whistler Lithograph Added to Brooklyn Museum's Group

"VITRÉ—THE CANAL IN  
BRITTANY"  
by  
JAMES McNEILL  
WHISTLER



"Vitré—the Canal in Brittany" is one of the twelve lithographs by James McNeill Whistler recently added to the Print Department of the Brooklyn Museum. It was one of the noteworthy exhibits in the special exhibition which the Museum arranged last September to show its accessions since January 1, 1922. The Museum has made a special effort to increase its collection of Whistler's lithographs and has acquired among others "La Jolie New Yorkaise," "Battersea Bridge," "La Belle Endormie" and "The Doctor."

Grounds, which reported the bill to the Senate.

The National Academy of Design has been trying for years to raise funds for a building in New York, but never in its wildest dreams has it considered expending such a sum as \$30,000,000 for such a purpose. Our own Art Center, the original organization of this kind in the United States and which has done more practical work in its special field than any other society devoted to developing the arts in industry, carries on its work in a very modest building and would probably never think of having a home costing \$30,000,000.

Until we learn something more definite as to this new organization and its members we cannot be expected to look upon this plan as anything else but a desire to capitalize in some mysterious way the present very lively interest in the whole question of art in industry. Thirty-million-dollar buildings need something a bit more substantial beneath them.

## Chicago Invites Le Fauconnier

PARIS—M. Le Fauconnier has been invited to take part in the third international exhibition of water colors organized by the Art Institute of Chicago.

## STUDIO NOTES

Frederic M. Grant has taken a studio in Rome, where he will live and paint this winter.

In addition to the sixteen paintings announced as sold at the Winter Exhibition of the National Academy of Design, Charles R. Patterson's marine, "Sunshine and Shadow," was purchased by a private collector just before the exhibition closed.

Pauline Palmer has just finished the portrait of Miss Ethel Comstock, of Chicago, and is at work on the portrait of Mrs. Marvin Miner.

Paul Manship, sculptor, and Barry Faulkner, painter, have arrived in Rome to take up their appointments as annual professors at the school of fine arts of the American Academy and will soon begin work on a memorial to two Academy Fellows killed in the war. The monument will be a wall fountain on the west side of the Academy cortile.

Elinor M. Barnard is at Sound Beach, Conn., working on a portrait of the little son of Ernest Fosdick.

Bonnie McLeary will give a New Year's party and costume dance at her studio in Macdougall Alley on the night of Jan. 2.

Alta West Salisbury has recently sold four landscapes, including "Golden Autumn," which was purchased from the annual exhibition of small

pictures held by the National Association of Women Painters and Sculptors at the Ferargil Galleries.

Carlton Fowler's painting, "The Red Mill," has been bought by Helen MacKellar, the actress, now appearing in "The Masked Woman."

Three pictures by H. Melville Fisher were sold from a recent exhibition at Ainslie's, and a fourth, a large dune subject, is being considered by a Western museum.

William Ritschel, who has been in California for two months since his return from Tahiti, is expected in New York about Jan. 8.

Armin Hansen is coming to New York from California for his exhibition, which is to open at the Milch Galleries on Jan. 29.

Elizabeth Tinker Elmore is staying at the historic old Stonewall Jackson home at McLean, Va., where she is painting portraits.

John Carroll, of Woodstock, has been in town painting a portrait.

Robert Baker, who has returned from a year's travel abroad, has given up his Boston studio to join the New York colony.

After the holidays spent at Atlantic City and Philadelphia, G. Glenn Newell is at work in his studio in the Carnegie Building on an over-mantel landscape for a new residence on Fieldstone Road. During the last fifteen minutes of the Academy exhibition, his canvas, entitled "A Shady Spot," was sold, and three of his sketches

## FLANNERY, SCULPTOR OF LINCOLN, DEAD

Statue of the President One of His Works in the Capital, Where He Died—Was Eighty-Six Years Old

Lot Flannery, sculptor, died in Washington on Dec. 19 at the age of 86 years. He spent most of his life in the capital, and is the author of several statues there. His statue of Lincoln, which stands in front of the old court house, Washington, was erected in the year after Lincoln's assassination. Flannery knew Lincoln personally.

A reporter once asked the old artist why he had placed the figure of the President on a pedestal as high as the top of the court house. Flannery was in Ford's Theater on April 14, 1864, and saw the President shot. His reply was: "I lived through the days and nights of gloom. As with every one else, it was a personal lamentation. And when it fell to me to carve and erect this statue, I resolved to and did place it so high that no assassin ever again could strike him down."

## MADAME ANNA KELLER

News has reached New York of the death, in Lucerne, Switzerland, on Dec. 17 of Madame Anna Keller, who was widely known here and in the principal cities of the United States for her collections of rare laces, tapestries and other works of art. Madame Keller was born Anna Holde in Bavaria about sixty years ago and became interested in art after her marriage. Her husband was the leading ivory carver of Bavaria of that time. After a few years' experience on the Continent she established a studio in London and about fifteen years ago came to this country, maintaining a headquarters on Fifth avenue. Madame Keller was one of the pioneers among women antiquaries and she was looked upon by her many clients here as a friend as well as a professional collector who had a special genius for obtaining art objects desired by these amateurs.

## ALEXANDER DOLE

Alexander Dole, sculptor, died at his home in Dedham, Mass., on Dec. 21 at the age of 65. He retired in 1911 after completing a statue of Abraham Lincoln. Taken early in life to Italy, he studied painting, music and sculpture and was a church organist there. He returned to the United States in 1878, settled in New York and soon was famous as a sculptor, especially of public monuments.

were purchased from the last Salmagundi show.

Eugene Paul Ullman, who has been in this country for a visit, sailed for Europe on Dec. 30. He has planned an exhibition at the Milch Galleries next December.

Leon Gaspard has taken a studio at 350 West 55th St.

I. Maynard Curtis, who has been painting in California for the last four years, has returned to town and will hold an exhibition at the Ainslie Galleries early in January.

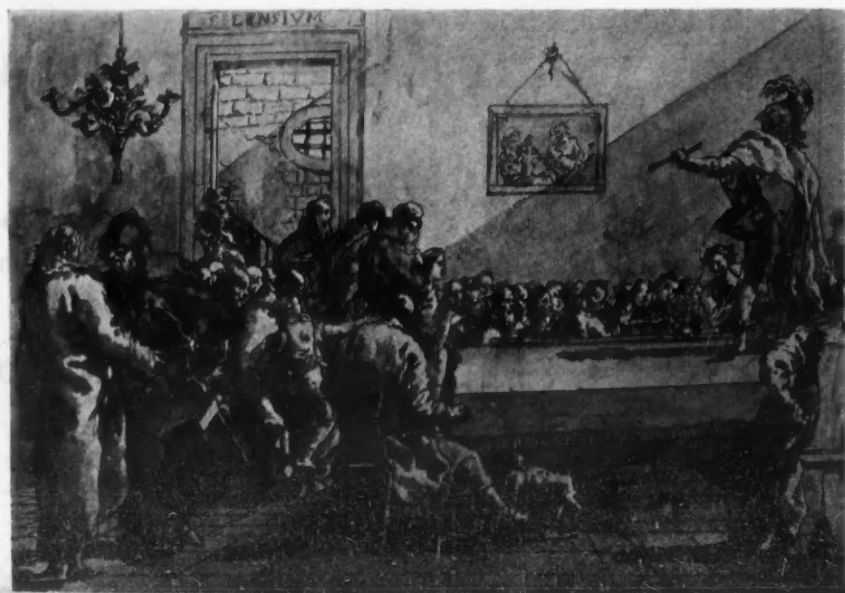
## De Hooch Painting With a Long History Arrives in New York

There has lately been brought to New York city a painting by Pieter de Hooch called "Dutch Interior, Woman Reading," which represents his art of literal representation in its very finest period. The picture shows a Dutch woman seated in a characteristic room of the period, here flooded with sunlight, with her back turned toward the spectator, so that the face is not visible. She holds on open book in her hand and has put off her dress slippers, which are on the floor in the foreground, for a pair plainly more comfortable.

The room is sparsely furnished in the manner of the time with a great chest against the wall at the right of the picture, on either side of which are two chairs covered with bright red morocco. On one of these is a flat, blue glass dish with fruit, the touch of still life that De Hooch and the other painters of his time and country always loved to introduce in one of their genre paintings.

The history of the painting goes back to the time of the French Revolution when a French emigre countess made her way to the Greek island of Chelonia with some of her family possessions, among which was this picture. It was purchased from the countess by Count Savas Aninos, of Chelonia, from whom it has passed in direct descent to his granddaughter, the Countess Katherine Aninow Valetta, who is now in New York. The picture was brought here to be sold and anyone interested in it may apply for information concerning the work and permission to see it to Farandatos Brothers, 553-555 Academy St., Astoria, Long Island.

## Minneapolis Acquires an Interesting Drawing by "Tiepoletto"



"THE REHEARSAL"  
by  
GIOVANNI DOMENICO  
TIEPOLO

This wash drawing by Giovanni Domenico Tiepolo, known as Tiepoletto to distinguish him from his father, the great Venetian painter of the XVIIIth century, was presented to the Minneapolis Institute of Arts by Charles Loeser, well-known amateur of Florence. It depicts the rehearsal of a small orchestra in the refectory of a monastery, possibly in preparation of one of the elaborate musical masses in vogue at the end of that period.

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PARIS

## A Romantic Canvas by a Great Realist



"LA VENDANCE A ORNANS, SOUS LE ROCHE DU MONT" By COURBET  
In the exhibition of paintings by "Modern Masters" at the Kraushaar Galleries.

### LOTTERY TO SAVE FAMOUS FRESCOES

Von Schwind's St. Elizabeth Decorations in Wartburg Castle in Danger of Ruin by Moisture

BERLIN.—The world-renowned frescoes representing the story of St. Elizabeth by Moritz von Schwind in the old castle of Wartburg, Thuringia, which Wagner made immortal in "Tannhäuser," are in danger of being ruined. The artist neglected to put an isolating layer on the walls to prevent moisture from exuding.

The money necessary for the restoration of the work will be raised by a lottery in the whole of Germany and the management will be conferred upon Professor Gerhard of Duesseldorf.

### Relics of City of Pergamum Poorly Housed, Germany Hears

BERLIN.—The Friends of Antique Art have presented to the Minister for Public Instruction a petition declaring that great danger menaces the art works of the ancient city of Pergamum and asking that they be protected. They are stored in rooms which, it is charged, are insufficiently heated and full of moisture, pending the completion of the Pergamum Museum. The minister answered that, considering the difficult financial situation of Germany, it was impossible to state definitely when it would be possible to complete the museum buildings.

Efforts will be made to have the big hall destined for the Pergamum Museum roofed in the coming spring and to set up the famous altar of Pergamum.

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of

American and  
European Art

## PARIS

The best "one-man" exhibition we have had since the re-opening of the exhibition season is Guillaumin's at the Galerie Haussmann. It is superior to the collection shown in the same quarters last year and probably the most representative ever brought together of pictures by this artist, one of the last two survivors of the Impressionists' original group and the only one still actively engaged in his work, since Claude Monet's failing eyesight obliged him to lay down his brushes last summer. Monsieur Guillaumin has also passed his fourscore in years—he was born in 1841—and he enjoys good health, still going out to paint on fine days.

Among that little team of pioneers to which they belonged Guillaumin and Sisley had the hardest time. Up to the age of fifty the former was tied to an office, doing clerical work for a living, principally during the night, in order to keep the daytime for his art. Then, in 1891, he had an extraordinary stroke of luck, a lottery ticket he had bought drawing 100,000 francs. Up to this time his subject matter had perforce been confined to Paris and its immediate environs. Now he was at liberty to extend it. He did so at once. First he chose the seacoast where, at St. Palais, at the mouth of the Gironde, he celebrated his freedom in some of his most exquisite pictures; then, after a station at Agay and one or two other places, he settled at Crozant, in the Valley of the Creuze, the heart of France, abundant in rich vegetation and in inspiring atmospheric modulations.

Guillaumin is, in many respects, the most absolute landscape painter of the early Impressionist galaxy. He is Nature. In Monet there is, often, an intellectual emotion which one misses when it is absent from his pictures. They are then like a song without the melody. Guillaumin does not make such flights as does Monet, but his level is perhaps more equal. And he is most marvelously genuine, unaffected, sound, honest and real, as a Frenchman can be. There is not a touch of pose or the theatrical about him, and he is always attuned to the circumstance, never straining his mood beyond the motive, never straining his powers beyond their capacities. Yet they are very considerable; far more so than they make a show of, for if there is one thing this true Impressionist has never attempted, it has been to "impress."

Franz Masereel (Galerie Joseph Billiet) is a Belgian and a complete one; that is, he is a blend of the mystic and the realist. He exasperates the flesh into yielding up the spirit. His drawings and wood engravings having, from time to time, been reproduced in "the States," they are probably familiar to readers of THE ART NEWS. Boni & Liveright are about to publish his "Book of Hours." The unambiguity of his style, if not always of his subject matter, should be appreciated in America, for he is a species of graphic Whitman. He writes in pictures. His form of expression is far nearer to the Middle Ages than to Romanticism. He is chiefly a black-and-white artist, and his black is black and his white is white, matching his tragic outlook on life. But nothing else about his work is direct. Masereel is also a fine portraitist, both graphically and psychologically, as testified in woodcuts of the poets Verhaeren and Maeterlinck and the painter Le Fauconnier.

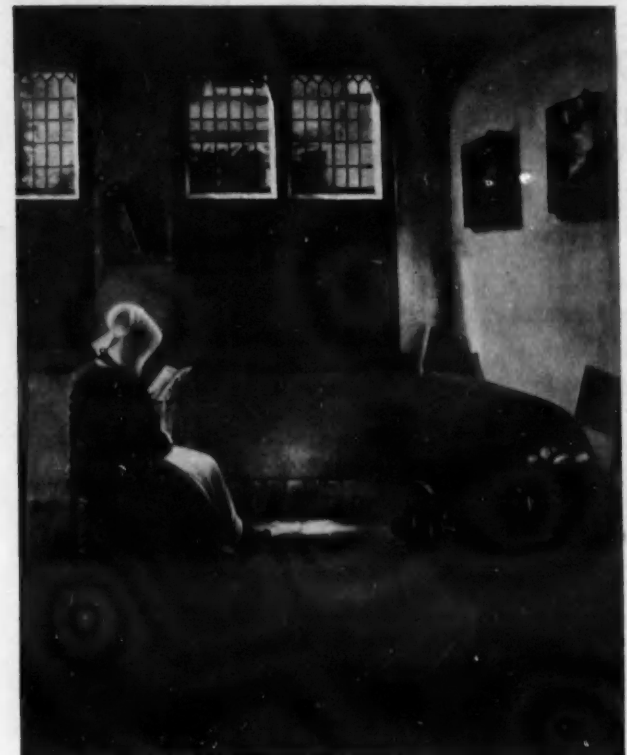
The British artists Bessie Davidson and Bernard Harrison are responsible for some of the less banal work at the tenth Cimaise display.

One cannot resist a desire to be "initiated" when solicited thereto by an exhibition card aflame with capitals reading "Grandes Epouques d'Initiation Antiquité Moyen Age XXe siècle." Thus M. Léonce Rosenberg's latest, the climax in a cycle of challenges which include such war-cries as "... et du Cubisme vers une Renaissance Plastique," "Quelques aspects nouveaux de la Tradition" or, more tersely and defiantly: "Synthèse et Construction." A year has elapsed between the earliest and the latest of these summonses, and on comparing them we find that different sauces have accommodated the same viands, as the French say. For M. Rosenberg "manages" his little team of performers somewhat after the fashion of that officer who, having entered a small town with a handful of men, cowed the population into fear and the belief he was at the head of a big army by making his squad march round and round it.

M. Rosenberg has chosen one of the most retired and peaceful streets in Paris to deliver battle and thus recalls Don Quixote attacking the sheep. He ought to bring his men out into the light of the grand boulevards. Many of them do not really deserve to be fortified in the obscurity of the rue de la Baume, because they behave, on the whole, very well, notably M.M. Metzinger, Hayden, Hervin, Survaige, who is a Fin, and Severini, who is an Italian.

—Muriel Ciolkowska.

## Pieter De Hooch Masterpiece



"DUTCH INTERIOR—WOMAN READING"

During the French Revolution, when the aristocracy of France fled to various parts of Europe, Count Savas Aninos of Chelonia purchased this masterpiece from a countess who came there for refuge.

This heirloom has been the pride of the Aninos family for approximately a century.

Those interested in viewing this famous painting may write to my representatives, Messrs. Farandates Bros., 553-555 Academy Street, Astoria, L. I.

Owner: Countess Katherine Aninow Valetta

## BERLIN

An exhibition at Flechtheim's of André Derain's pictures shows Mr. Flechtheim's inclination towards French art. The exquisite delicacy of Derain's coloring is strongly appealing. Landscapes and portraits are displayed and as a group they sustain a note of strong vitality and prove the artist's sheer skill in technique.

Water colors and drawings by Louis Corinth in the gallery of Dr. Rosenthal are a great delight to his admirers. One is inclined to think that he found his style in his old age only, so convincing are his latest works, so rich in unhackneyed subjects, so strong and sturdy is his brush.

At Gurlitt's a sculptor—Milli Steger—shows a strength unusual for a woman. Portraits are the field for her talent. Another young sculptor, Emi Roeder, is on display in the Gallery Goldschmidt-Wallerstein. Her works are of more abstract forms, but nevertheless strongly appealing and convincing. At Cassirer's a painter, Dora Hitz, shows her landscapes in pastel, charming impressions without pretension, given in a high, naturalistic key. Their greatest value lies in the simplicity and naïveté of the rendering.

The exhibition of new acquisitions in the Kaiser Friedrich Museum in Berlin is, considering the lack of any means, indeed marvellous. It is due to the indefatigable energy of Dr. von Bode that it was possible to add these art works to the gallery in exchange for others, or by numerous donations arranged by Dr. von Bode. Especially important for the future "Deutsche Museum" are three little panels of an unknown master. Also there is a picture by the master of Augsburg H. F., of about 1430. A "Christ on the Cross" is of Southern French origin and dated 1410. An "Adoration of the Lamb" is by H. L. Schaeufelin and belonged formerly to the Weber collection in Hamburg. From the famous Gans collection in Frankfurt-on-Main comes a canvas by Altdorfer, "The Departure of the Apostles." "The Peasant School" by A. Brouwer is one of his bold and burlesque achievements. Pictures by F. Millet, Pesne and Jordaens strengthen the collection of the XXVIIth Century. Portraits by Daniel Preissler (1627-65) and by A. D. Therbusch, attached to the court of Frederick the Great, are of high quality. Plastic works of smaller dimensions are the special hobby of Dr. von Bode, and a collection of splendid examples of the German and Italian school has been put together.

—F. T.

## COLUMBUS

The annual December display of the Columbus Art League is strong in pictures of local scenes. One of the best is Mrs. Wilbur H. Seibert's painting, "The Stadium." Isabella Dean paints the tree tops as seen from the upper floors of the Seneca Hotel, one of her pictures being a winter scene, the other lone in the vivid hues of autumn.

Alice Schille has some characteristic bits from Provincetown with the gay coloring of the beaches. Ralph Fanning shows a group of charming sketches from Europe. Ray Kinsman Waters' picture, "The Market Place," has remarkable character delineations. Harriet Kirkpatrick shows a scene from the waterside at Gloucester, and on the next wall an Ohio daisy field and a snow scene in Bexley. William Hekking exhibits several paintings, perhaps the most noteworthy being a "Scene From My Study Window." Alice Robinson has a Nantucket sketch that is full of charm. Frances Maire and Mary Higgy are among those whose work has attracted attention.

## Cincinnati

A special display of paintings by Chase will continue at the Museum through December. The twenty-six canvases include portraits of women and children, still life and landscapes. A fresh and vigorous self-portrait and a picture of his three children entitled "Dorothy, Helen and Bob," add interest to the exhibition.

Oil paintings and water colors by George H. Clements have attracted favorable comment at the Museum. They were placed on display Dec. 11.

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**A Thirteenth Century Italian Painting**

"MADONNA AND CHILD" By GUIDO DA SIENA  
This richly decorative primitive by an artist who shares with Cimabue the honor of lifting painting out of the Byzantine tradition, is one of the treasures of the Worcester Art Museum, and is reproduced in that institution's new catalogue, written by the director, Mr. Henniker-Heaton.

**LOS ANGELES**

An interesting and comprehensive exhibition is the second annual showing of the Art Teachers' Association of Southern California at the Los Angeles Museum from Dec. 14 to Jan. 1. Works in oil are shown by Anna Brooks, Helen Chandler, Marie Clark, Nellie Huntington Gere, Daisy Hughes, Myrta Herbert, Grace Heflinger, Lucy Blair Jack, Fannie Kerns, Grace Mottram, Frederick Schwankovsky and George Winterburn, many of whom are instructors in Los Angeles high schools and in the Southern branch of the University of California. E. Goldworthy Clark and Bessie Hazen show water colors. There are three color etchings by May Gearhart. The exhibitors of craft work are Florence Ames, Clara Bartram, Aimee Bourdieu, Kathleen Cogswell, Douglas Donaldson, Ada Gupth, Ada M. P. Chase, Bertha Heise, Daisy Hughes, Marjorie Hodges, Gayl Hayes, Edna Jones, Carol Leverenz, Jessie Lewis, Mary Morse, Olive Newcomb and Vivian Stringfield.

Four one-man shows are also in progress at the Museum. A new arrival from New York is Peter Krasnow. Mr. Krasnow is very modern in his methods. He is a very fine colorist with a keen sense for pattern in composition. Noteworthy canvases are "Little Bazaar," "The Crowd," "Reflection" and "My Friend."

From John Coolidge we have nineteen landscapes done with a not-too-heavy brush, atmospheric, often high in key, almost always pleasing in color. Often, too, he is lyrical. The most attractive of his canvases are "In Quiet Places, Topanga," "Stormy Night Downtown" and "The Years at the Spring."

Jean Mannheim, who worked and taught some years ago with Frank Brangwyn in London, and whose pictures show a strong Brangwyn influence, is represented by twelve canvases, two of which are figure studies. "Passing Ships" shows us a young girl on a rock at Laguna Beach. It is rich in color. Mannheim portrays childhood and youth very well. The model in "Passing Ships" is one of his charming daughters. E. Roscoe Shrader, director of the Otis Art Institute, who was at one time a well-known illustrator from Howard Pyle's colony of splendidly trained men, will henceforth devote himself to painting. Almost all his pictures evince his preoccupation with problems of light and vibratory color. Some of them are in the manner of the Pointellists. Delightful things are "Janet With a Rose," "Pergola," "At the Door," "Hill Pastures" and "Early Morning Light."

More than a dozen pictures, marines and High Sierra subjects by Jack Wilkinson Smith, have been showing at the Hollywood Woman's Club. It would be difficult to say which of these two series is the better—each is so good in its own genre. Almost all of Smith's marines were painted at Laguna Beach. Fine seascapes in this show are "The Jeweled Pacific," "Blue Depths," "The Green Breaker," "Passing Showers," "Dana's Point" and "Blowing Weather." Admirable Sierra pictures are "The Crest of the Sierras," "The Land of the Sky-blue Water" and "Turquoise Water."

—A. A.

**ST. PAUL**

The exhibition by St. Paul and Minneapolis artists at the Public Library is attracting more attention than that of last year, although local critics are agreed that it lacks in brilliancy when compared with the 1921 show. The only sculptures are by F. Oberg and Ben Anderson. Among the paintings are "Fantasy," Ethel N. Farnsworth; "The Flats," Ben Swanson; "Petunias," Alice Hugy; "Sunshine," M. C. Stenson; "Triumphant Autumn," Arthur Hanson; "Bridge on Minnesota River," O. E. Moilan; "Window Cleaner," Sister Marie Theresa; "Hill Town," F. F. Dodge; "Rachel," Frances C. Greenman; "Lake Superior Rocks," Jean Duncan; "Portrait," E. Dewey Albinson; "Nude Figure," Charles Bateman; "Portrait of Myself," G. C. Beyer; "Alice," Ella M. Witter; "Mid-Morning Sunlight," Addison Johnson; "Still Life," Alice Goodell; "House Boats on the Mississippi," Katherine King; "Pines and Wild Flowers," C. B. Haupers; "Fringed Petunias," Ethel F. Miller; "Many Mills," Isabelle Crawford; "Dutch Women," Elizabeth Olds; "Group in Sunlight," Mildred Birdsey; "Jacko," Graham Carlson; "Flower Study," Vivian K. Peterson; "La Grande Rue," Betty Foster; "Beech Woods," Ethel M. Lamasney, and "Glenwood," Louella Rice Courie.

**Minneapolis**

At the Institute of Arts is an exhibition of modern American paintings from the annual exhibition at the Chicago Art Institute. There are about thirty paintings in this group, selected to represent as far as possible the many divergent tendencies in present-day painting.

Among the prize-winning pictures are a large decorative panel, "The Expulsion," by Eugene F. Savage, which was awarded the Norman Waite Harris medal; "Autumn Light," by Frank Swift Chase, which won the Augustus Peabody prize, and others which were awarded honorable mentions. The exhibition will continue until January 30, when it will be sent to the Toronto Art Gallery.

**Tacoma**

Under the auspices of the Tacoma Art Association, an exhibition of forty-five paintings by local artists was held in the American Legion building. It was visited by hundreds of residents of Tacoma. Honorable mention was given to Dr. F. W. Southworth's "Trees Near Kelso," E. H. Gyer, Jr.'s "Reflets dans l'Eau," George Z. Heuston's "The Bridge," T. C. Harmer's "Down to the Valley" and "Late Afternoon," A. Stahmer's "Grey Morning" and Stedman Wood's "An Oak."

Other exhibitors were Sam Armstrong, who showed "Headin' Out the Strays" and "The Hermit's Heritage," which might be pictures of life in Arizona; Estelle Collier, Anna Gellenbeck, F. Mason Holmes, whose "The Mountain from Reese's Camp" is regarded as one of the best pictures of Mt. Tacoma ever shown in Tacoma; Enid Ingersoll, Crissie Cameron and Nelson Morrison, who exhibited six pen and ink drawings, the only things in black and white in the exhibition.

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**MILWAUKEE**

In the main gallery of the Milwaukee Art Institute there has been placed on view the eagerly awaited exhibition of the Cor Ardens which Chicago recently saw. Among the painters represented are Joseph G. Bakos, Frederick Bartlett, Fred Bresel, Claude Buch, Dulah Marie Evans, Bert R. Elliott, Clara L. Deike, Frances Cranmer Greenman, Eynar Hansen, Thomas Ball, Anders J. Haugseth, Robert Edmund Jones, C. Raymond Jonson, Karl Knaths, Chester Leiche, Beatrice S. Levy, Karl Maltern, Ross E. Moffett, Herman More, Minnie Harms, William Owen, Jr., Agnes Squire Potter, H. Leon Roecher, Olive Rush, Birger Sandzen, Flora Schoenfeld, Ramon Shiva, Erik John Smith, Helen W. Szukalska, Elizabeth Shuff Taylor, Walter Ufer, Laura Van Pappenendam, Rudolph Eiseborn; the sculptors are Alfeo Faggi, Warren Wheelock and the late Maximilian Hoffmann.

Dividing interest with the Cor Ardens collection is an exhibition of drypoint portraits by Elisabeth Telling, previously of Milwaukee but now of Chicago. It includes pictures of Ethel and Jack Colt, children of Ethel Barrymore, and of Marshall Field IV and Barbara Field, lent by Mrs. Marshall Field III.

George Constant also is showing drypoints at the institute. They are done with a drypoint needle on tin plate, and the prints are limited to seven in number.

In the Wisconsin Gallery of the institute Helen Hoppin is showing a group of her water colors, while the Wisconsin Society of Fine and Applied Arts has a display of the work of its members there.

**Kansas City**

During December the Kansas City Art Institute has been holding an exhibition of pastels and paintings by Mrs. Massey Holmes and of the work of members of the National Academy of Design, the greater number of which were shown in the 1921 winter exhibition of the Academy in New York. The catalogue contained the prices of most of the pictures that were for sale.

Gifford Beal and Ernest Lawson were represented by pictures lent by local owners. Others whose pictures were shown were George R. Barse, Joseph H. Boston, Colin Campbell Cooper, Edward Dufer, Charles Warren Eaton, Leonard Ochtman, Marie Danforth Page, E. W. Redfield, Albert Rosenthal, Gardner Symons, Edward C. Volkert, Frederick J. Waugh, William Wendt, W. J. Whittemore and Cullen Yates. Mrs. Holmes, who is known among artists as Ethel G. Holmes, showed more than thirty pictures, including recent impressions of the local Estes Park and the Canadian Northwest. There also was a loan exhibition of sixteen pastels by Robert Henri from the Smalley Galleries.

Next on the program of the Art Institute is the Missouri-Kansas-Oklahoma exhibit. The jury will make its selections and awards for this on Jan. 3, and the public showing will begin on Jan. 11 and continue until Feb. 4.

The Institute announces that "in time perhaps there will arise a Western academy which will do as much for the arts in this territory as the National Academy of Design has done in the East."

**Detroit**

Sales from the annual exhibition by Michigan artists at the Institute of Arts include "Days of Yore" by Joseph W. Gies and "October Winds" by Douglas Arthur Teed, paintings, and a work of sculpture by Samuel Cashwin. Mr. Cashwin won a prize at last year's display.

Ralph H. Booth has loaned to the Institute a portrait by Agnolo Bronzino, of the XVIth century, one of the painters of the Renaissance. Bronzino is foremost of the so-called mannerists, of whom the art historian, Vasari, was another. His portrait of a woman and child here exhibited, shows his love of precise and exaggerated forms. The representation of details, such as that of the rich jewelry and polychrome brocade dress of the woman, although photographic, is good in decorative character. His portraiture was his best work.

Leo J. Mielziner, who is exhibiting portraits at the Carper Galleries, has just finished a drawing of Clyde H. Burroughs, secretary and curator of the Institute. The drawing is a fine likeness.

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**INDIANAPOLIS**

Hugh Poe, of Knoxville, Tenn., a student of William Forsyth in the John Herron art school, has painted a life-size portrait, head and shoulders, of Miss Dorothy Eisenbach, of the faculty of the school, on a commission. In execution and as a likeness it is a good piece of work.

Mrs. Laura Struby presented \$2,000 to the Art Association of Indianapolis as the Jacob Metzger fund, the income to be used for acquisitions for the museum.

The Indiana Artists' Club has appointed a committee to direct publication of *The Palette*, the club's official organ. The committee consists of Brandt Steele, Earl Evans and Col. McGrew.

Seven of the eight paintings presented to the Herron Art Institute by the Friends of American Art since the summer of 1920 have been hung together in one gallery of the museum. They are "Portrait of Alexander Ernestinoff" by Wayman Adams, "The Jade Bowl" by Dines Carlsen, "Old Market Woman" by William Forsyth, "Portrait of Mrs. Alfred F. Becker" by Charles W. Hawthorne, "Late Afternoon" by Paul Dougherty, "Gramercy Park, New York," by Felicie Waldo Howell and "The Black Hat" by Henry Golden Dearth. The eighth picture is John C. Johansen's "The Village Rider," which is too large to be taken from the wall. Later purchases in the same gallery are Carl C. Graf's "Vine-clad," Beatrice How's "Breton War Baby," and a small bronze of a buffalo by A. Phimster Proctor.

—Lucille E. Morehouse.

**Joplin, Mo.**

The Joplin Art League is showing work of local artists in an exhibition which will end with the year. First honors for landscape painting went to Sherman Trease, and second to Dr. Voorhies, of Neosho. Florence Howe won both first and second prizes for water colors; Lucy M. Chambers, first for still life, Myrtle Craig, second; Margaret Robinson, first for portraits.

**Dayton, Ohio**

A loan collection of portraits and landscapes is hung at the Dayton Museum. Included are water-color portraits by Elinor M. Barnard, portraits by Alexander and by Robert Henri, and landscapes by Emil Carlsen, Charles H. Davis, William Ritschel and Bruce Crane.

**California Landscape Paintings**

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## PHILADELPHIA

The Cenacolo Leonardo da Vinci is holding an exhibition of the work of a painter and a sculptor. The thirty-two canvases of Amelio C. Caccia are strong in the use of vivid color and serious in treatment, both traits culminating in "Portrait of a Girl" and the nudes in "Silence." In the fifteen sculptures by Pietro Ciavarra, the variety of subjects is again a feature. In portraiture Mr. Ciavarra has done fine work in a bust of his colleague and friend, "Amelio," and a bust of Max Levy. Several pieces are symbolical, such as "Grief," "Broken Lily" and "Spring." There is a dash of happiness in "Fountain Study."

At the Graphic-Sketch Club is a comprehensive exhibition of landscapes done by members at Edinham, Pa., where the club has a summer colony. The poetic treatment of mist and stillness on a deep stream by Tully Filmuse has precedence, although all the scenes have more than stark reality in them. Benjamin Rosenblatt's paintings, Samuel Heller's sunlit tents in a grove, the hill-top by Louis Heischman and the water reflections of Emile Synowski all have poetic quality. The best work of Meyer Raditz and H. Francis Criss is distinctly decorative.

The School of Design for Women has announced its program for the beginning of the New Year. Starting on Jan. 15 there will be a series of lectures in garden design. In February there will be an exhibition of works done by members of the National Association of Women Painters and Sculptors, followed in March by an exhibition of work by members of the Alumnae Association of the school. The competition for tapestry designs held by the leading textile concerns in the city this year with such success will be repeated next year. A club has been formed by students in the school which, in addition to providing social activities, will be a self-governing organization and regulate the discipline and extra curriculum activities of the students.

The Academy is exhibiting a low relief portrait group of Mr. and Mrs. Wayne McVeagh by Saint Gaudens which has been lent by their daughter, Mrs. M. C. McVeagh Farrar Smith.

J. E. McClees has a choice exhibition of the Barbizon School in his gallery, comprising landscapes by Diaz and Daubigny, a sheep picture by Mauve and an unusual example of Cazin. On an easel is a portrait of a man by Sir Henry Raeburn.

During the Art Alliance's Christmas exhibition Frank Reed Whiteside, Edith M. Mann, F. Elizabeth Wherry, Elizabeth F. Washington and N. G. Rudolph sold works. The Alliance had an exhibition of photographs of the best Italian sculpture showing the trend of contemporary artists and the vigor and beauty of modern carving.

In the Christmas sale of small paintings in the Plastic Club the prices ranged from \$5 to \$25. Two water colors by Laura Lewis had an imaginative appeal, "A Foggy Day" suggesting Japanese work. Frances Lichten sold "The Pink House." Monhegan scenes were many. Two of them are by Mary Butler. Fern I. Coppedge, Lillian B. Meeser, Katherine Farrell, Georgiana Harbeson, Anna Speakman, Gertrude Snell and Mabel Pugh were other exhibitors.

At the Sketch Club is an exhibition of seventy-four pen-and-ink drawings by the late J. C. Coll, many of which were illustrations for Sir A. Conan Doyle's "The Lost World." Almost the entire exhibition has been sold.

The current exhibition at Richards Gallery contains landscapes by Nicolas Berhem, Kloemp, Daniel Seghers and Pynaker. Other European masters are Poussin and Longhy. There also are an early Murillo and an authenticated "St. Jerome" by Domenichino. Modern artists are represented by three landscapes by Edward W. Redfield, a church exterior by Collin Campbell Cooper, a soft New England landscape by F. T. Boston and two delicate paintings, "Eucalyptus Trees—Pasadena" and "California Mountains," by George Sotter, as well as works by W. T. Richardson and David Johnson. There is an unusual Blakelock showing light filtering through hanging mosses in "Gabriel's Grotto, Jamaica."

—Edward Longstreth.

## Washington, Pa.

Nine paintings by John C. Hallam, of Washington, a student in his final year at the Carnegie Institute of Technology, have been on exhibition in the studio of J. R. Hallam. They are of scenes in western Pennsylvania and Maine, one, "An August Day," being a view in Washington which was shown this year in the Carnegie Galleries in Pittsburgh. Another of Mr. Hallam's works, "Moonlight on Rotten Row," has been selected by the jury of the Associated Artists of Pittsburgh for its exhibition.

## Bloomington, Ill.

Sixteen paintings by Susan Ricker Knox are on display in the Russell art room of the Public Library. They depict immigrant types at Ellis Island from Italy, Spain and Czecho-Slovakia, and have been shown in various cities.

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## BUFFALO

Great interest has been shown in the exhibition of paintings of W. Elmer Schofield, Ben Foster, Douglas Volk and Gardner Symons, at the Albright Art Gallery. The works have been on view for three weeks and already five important paintings have been sold to Buffalonians and several more are under consideration for purchase. The exhibition, which fills the four large galleries in the south wing, comprises ninety-nine paintings. The display opened the evening of Dec. 9 with a reception and private view at which the artists were present, and for two weeks following they were the guests of the Saturn Club in this city, many entertainments being given in their honor.

The paintings are not hung in separate rooms but are arranged together. The portraits by Volk are hung between the landscapes by Foster, and divide the snow effects of Gardner Symons and the scenes of the coasts of Cornwall by Schofield, making a most harmonious grouping. There are in all eighteen portraits and ideal heads by Volk, possibly the most important being the portrait of Bainbridge Colby, ex-Secretary of State, lent by the State Department. The portrait of William Sloane, Jr., of Norfolk, Va., and the double portrait of Jean and Mary Webber, lent by Richard H. Webber, Detroit, Mich., are among the other works of Volk. It will be remembered that the portrait of Lincoln by Volk was purchased last spring for the permanent collection of the Buffalo Fine Arts Academy, Albright Art Gallery.

Foster is represented by landscapes and studies of flowers. The Luxembourg Museum recently purchased one of his works. Mr. Foster's art has a delicate, exquisite, sensitive note and is fascinating in its mysterious quietude and peacefulness and in its rich notes of autumn foliage. He is represented in the permanent collection of the Buffalo Academy by the autumn scene, "Neath Clouded Skies." The present collection includes twenty-six of his works.

Symons is also represented by twenty-six paintings. He has painted much in California but when in the East he has a studio in Massachusetts where he produced his brilliant snow scenes. His "Shimmering Tree Shadows," which took the second Altman prize, National Academy of Design, 1919, now forms a part of the permanent collection of the Buffalo Academy.

Thirty-nine of Schofield's paintings are on view. It is difficult to realize that they are all the work of one man; his subjects are varied enough to lead one to believe that several painters are represented and when one is told that the pictures are not only produced by a single man but that all, save three or four, have been done within the last year, the marvel is even greater. It does not require much more than a glance at his work to convince one that he is a painter of effects rather than of things. No two of his pictures show similarity and it is always the effect of things on the artist's mind at the time when he paints it and not the thing itself that compels the observer's attention. A fine painting by Mr. Schofield entitled "At the Crossroads" was purchased recently for the permanent collection of the Buffalo Academy. The exhibition will remain on view until Jan. 8, when it will be sent to the Memorial Art Gallery, Rochester.

## Providence

At the Providence Art Club, the annual exhibition of "little pictures" overflowed the main gallery, crowding the etchings out into a little show of their own in the new small gallery. Prominent among the groups of oil paintings were those by H. A. Vincent, Mabel M. Woodward, Parker S. Perkins, Stacy Tolman, H. Cyrus Farnum and Raymond Hill. Among water colors were those of Sidney R. Burleigh, Frank C. Mathewson, Julia Brewster, and H. Anthony Dyer. Mr. Dyer's single example was a tonal harmony, "Lake Como." Several sales testified to the public's approval of the exhibition. —W. Alden Brown.

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## WASHINGTON

The Corcoran Art Gallery is showing in the Atrium etchings by Lester G. Hornby representing Rockport, Gloucester, Paris, the West Indies and the Marne Valley. His work is of great simplicity, yet virile, with a deep understanding of nature and a knowledge of architecture. The Library of Congress has twenty-three of his prints in its permanent collection. Several of them are on exhibition.

Three new murals have been placed in the rejuvenated Poli Theater. They were painted by James Henry Daugherty, of New York. The subjects are "The Magic Piper," "The Garden of Old Romance" and "The Masque of the Golden Butterfly."

A landscape by Kenyon Cox has been added to the Corcoran Gallery collection, purchased from Charles Platt, architect. Mr. Cox's figure work is familiar in Washington through the murals "Arts" and "Sciences" which decorate the walls of the southwest gallery of the Library of Congress.

Eben Comins is at work in his studio in St. Matthew's Alley on his portrait of Miss Louise Goff, daughter of the former assistant attorney general, Colonel Guy D. Goff.

The Arts Club's exhibition of the work of its members in oil, water color and sculpture is unusually good. Arthur Franklyn Musgrave, chairman of the art committee, shows two delightful water colors, one representing the light-house at Jamestown, R. I., where he usually spends his summers. He is English but had his art training at the Newlyn Art Colony as well as in Munich and Paris. Catherine C. Critcher shows fine work done at Taos, N. M., last summer. Bertha Noyes, Hattie E. Burdette, Mrs. L. MacD. Sleeth, Mrs. Warren Akers and many others also are represented. The exhibition will remain open through January.

The Art Center has completed arrangements for a collection of Polish arts and industries to be shown in Washington, beginning on Dec. 31 with a reception for the Polish Legation. Wladislaw T. Benda, Polish artist, will be represented by panel compositions and is expected to be present. The Polish exhibition will be followed by assemblages representative of Latvia, Czecho-Slovakia, Austria, Hungary and Denmark.

Part of the monotypes of Theodore J. Morgan that were shown at the Art Center are now at the Gage Gallery, Cleveland; others are in Aurora, Ill., and others, in Pittsburgh and New York.

Rudolf von Huhn's caricatures, which provoked much favorable comment, are to go to Cambridge, Mass., for exhibition at Harvard. Two of them, "Death Mask" and a portrait head, were published in *The Dial* for December. Mr. Von Huhn's work is distinctly original.

—Helen Wright.

## Houston, Texas

Five graduates of the Rice Institute have been having at Autry House an exhibition of paintings. They are Margaret Brisbane, Blanche Harding Sewell, Watson Neyland, Evelyn Byers and Bertha Louise Hellman.

John C. Tidden, instructor at the Institute, is having an exhibition simultaneous with that of his pupils. It includes "Gulf Breezes" and paintings done at Peekskill, N. Y., and in the Rocky Mountains in Colorado.

## Baltimore

At the Maryland Institute a display of landscape paintings and marines by Frederick J. Waugh opened Dec. 14 to continue until Jan. 14. There are forty-two works, including pictures painted in the West Indies more than a year ago.

## Hamilton, Ont.

An exhibition of selected paintings from the last annual display of the Royal Canadian Academy of Arts at Montreal will be held here, opening at the end of January.

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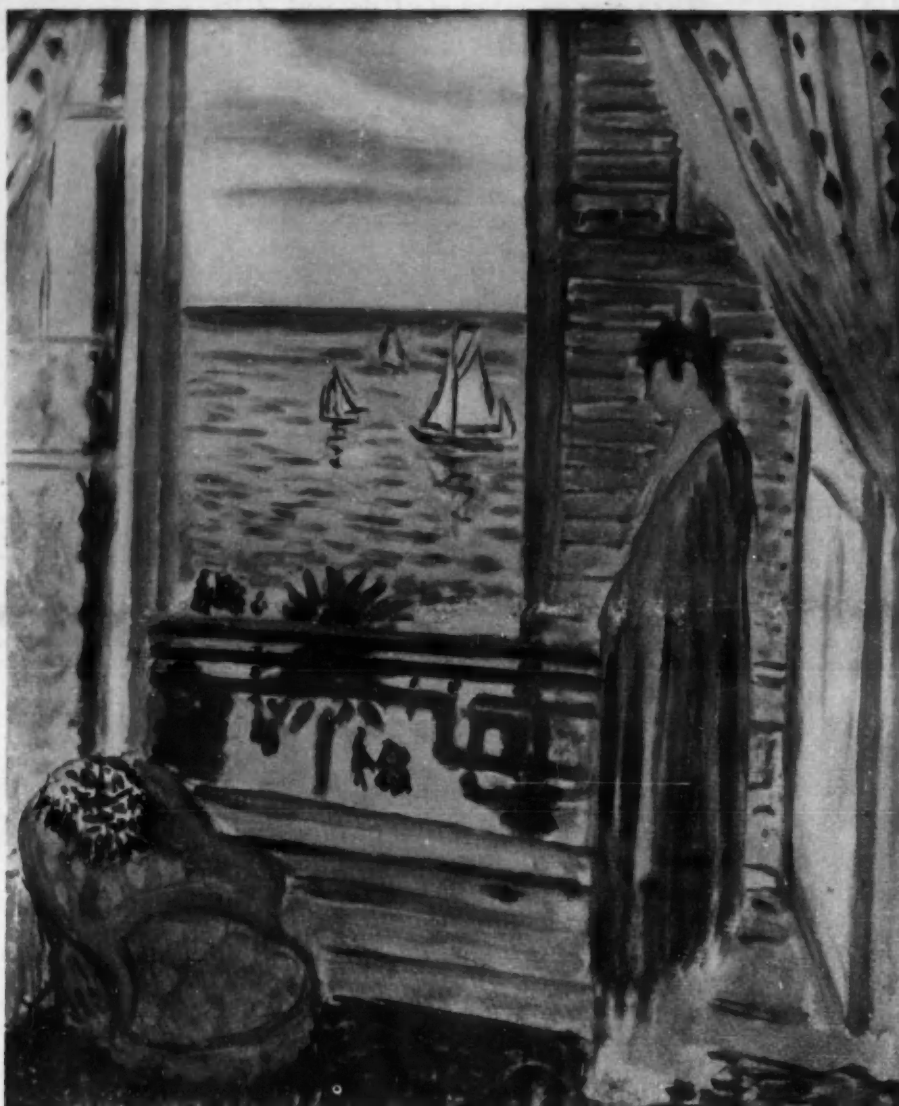
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This painting by the famous French Modernist is now the property of the Chicago Art Institute, having been purchased from the Winterbotham Fund.

**CHICAGO**

Paul J. Sachs' XVth century Italian engravings have been lent to the Art Institute print rooms for a midwinter exhibition. The collection usually is associated with him at the Fogg Art Museum at Harvard University. It includes Mantegna's "Horizontal Entombment" and three other engravings by the same master, examples of Giulio Campagnola, especially his "St. John the Baptist"; Jacopo de Barbari, Giovanni da Brescia, Montagna, Mocetto, Francia, Andrea Zoan and others.

C. T. Loo, of New York, provided for an exhibition of Chinese potteries of the Sung dynasty at the Arts Club's Galleries. In it were a bronze libation cup used by the emperors of China 3,000 years ago and a pair of Mary Morgan peach-bloom vases.

The Academy of Fine Arts, Carl N.

Wernitz director, is celebrating its twentieth anniversary with a display of the graphic arts showing the industrial processes through which a newspaper advertisement must pass before it appears in print.

The Alliance Française is exhibiting work of Le Pape, Benito, Pierre Brissaud and Marty in its rooms in the Fine Arts Building. Le Pape is the most decorative of the group. Benito is a Castilian who makes his home in Paris and was at one time a pupil of Verger. Brissaud abandoned painting for engraving. Marty is known for his murals and theatrical decorations.

The Arts Club has been given a gallery for passing exhibitions at the Art Institute. Its inaugural event is distinguished by paintings by Forain and sculpture by Emile Bourdelle. M. Bartelmy, French consul, wrote the foreword to its catalogue. —Lena May McCauley.

**HARTFORD**

The exhibition of 150 paintings by Albertus E. Jones, James G. McManus, Carl Ringius and Nunzio Vayana at the Vayana Gallery was concluded with an auction sale. The sale was somewhat of an innovation, the first of its kind in this city and it was considered very successful, thirty-one paintings having been sold. Jones sold eleven, Ringius eight, McManus seven and Vayana six. Curtis H. Moyer is showing at his store an interesting collection of recent pastel drawings by Louis Orr. —C. R.

**Greenwich, Conn.**

Paintings by Max Bohm, Power O'Malley, Timothy F. Crowley and Mrs. Clarence Rowe, etchings by Clarence Rowe and sculpture by Gutzon Borglum are being shown at the Pickwick Arms until Jan. 2.

**NEW YORK EXHIBITION CALENDAR**

Ackermann Galleries, 10 East 46th St.—Mexicantins by Sidney E. Wilson.  
Ainslie Galleries, 677 Fifth Ave.—Portraits by Jere R. Wickwire and paintings by Ida M. Curtis, Jan. 1-15.  
Anderson Galleries, Park Ave. and 59th St.—Fourth annual exhibition of The New Society of Artists, Jan. 3-27.  
Arlington Galleries, 274 Madison Ave.—General exhibition of American paintings.  
Arden Gallery, 599 Fifth Ave.—Paintings by four American artists, Jan. 4-27.  
Art Center, 65-67 East 58th St.—Exhibition by Pictorial Photographers of America, to Jan. 12; paintings by M. Norstad, Jan. 2-14.  
Babcock Galleries, 19 East 49th St.—Paintings by Herd Lawrence, Jan. 2-15.  
Belmaison Gallery, John Wanamaker's—Paintings, drawings and water colors of interiors, to Jan. 6.  
Bonaventure Gallery, 536 Madison Ave.—Early American portraits.  
Brooklyn Museum, Eastern Parkway.—Special exhibition of contemporary English and French paintings; Indian and animal pictures and bronzes by Edwin Willard Deming; seventh annual exhibition of the Brooklyn Society of Etchers.  
Brown-Robertson Galleries, 415 Madison Ave.—Water Colors by George H. Samuels, Jan. 2-13.  
Brunner Gallery, 43 East 57th St.—Sculpture and drawings by Rodin, to Jan. 13.  
Community Church House, Park Ave. and 34th St.—Paintings by J. S. Heckler and F. E. Townsend, to Jan. 15, afternoons.  
Daniel Gallery, 2 West 47th St.—Paintings and drawings by Kuniyoshi, beginning Jan. 4.  
Dudensing Galleries, 45 West 44th St.—Paintings by Blakelock, to Jan. 6.  
Durand-Ruel Galleries, 12 East 57th St.—Bronzes by Degas.  
Ehrich Galleries, 707 Fifth Ave.—Exhibition of recent portraits by American and foreign artists, beginning Jan. 5.  
Mrs. Ehrich's Gallery, 707 Fifth Ave.—Exhibition of metal work, linens, Cantagalli glass and antique furniture.  
Fearon Galleries, 25 West 54th St.—Drawings by XVIII century masters.  
Ferragil Galleries, 607 Fifth Ave.—Exhibition of American paintings.  
Fine Arts Bldg., 215 West 57th St.—Joint exhibition of the New York Water Color Club and the American Water Color Society, to Jan. 9.  
Folsom Galleries, 104 West 57th St.—Paintings by American artists.  
Harlow Gallery, 712 Fifth Ave.—Etchings by Rembrandt.

The Misses Hill Gallery, 607 Fifth Ave.—Exhibition of work by artists living in Silvermine, Conn., to Jan. 1; landscapes and portraits by Julie Stohr, Jan. 3-17.  
Kennedy Galleries, 693 Fifth Ave.—Marine paintings by John P. Benson.  
Keppel Galleries, 4 East 39th St.—Etchings, lithographs and dry points by Kerr Eby, to Jan. 15.  
Kingore Galleries, 668 Fifth Ave.—Portraits by Blaas da Leze, and sculpture by Seraphim Sudbinin, to Jan. 13.  
Kniedler Galleries, 556 Fifth Ave.—Portrait of Sir Walter Scott by Raeburn, to Jan. 9.  
Kraushaar Galleries, 680 Fifth Ave.—Retrospective exhibition of paintings by George Luks, beginning Jan. 6.  
John Levy Galleries, 559 Fifth Ave.—Foreign and American paintings.  
Lewis & Simmons, 612 Fifth Ave.—Old masters and Barbizon paintings.  
Lowenbein Gallery, 57 East 50th St.—Permanent exhibition of small paintings by American artists.  
Macbeth Galleries, 450 Fifth Ave.—Paintings by Daniel Garber, Ivan G. Olinsky, Orland Campbell and Spencer Nichols, Jan. 2-22.  
Metropolitan Museum, Central Park at 82nd St.—Special exhibition of prints; exhibition of Japanese prints by the primitives.  
Milch Galleries, 108 West 57th St.—Paintings by Henry C. White, to Jan. 13.  
Montross Gallery, 550 Fifth Ave.—Paintings by Henri Burkhard, to Jan. 14; paintings by Arthur Streeton, Jan. 2-20.  
Mussmann Gallery, 144 West 57th St.—Etchings by American artists, to Jan. 8.

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